



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

822.8

B 953,788

S530

P54  
v.3

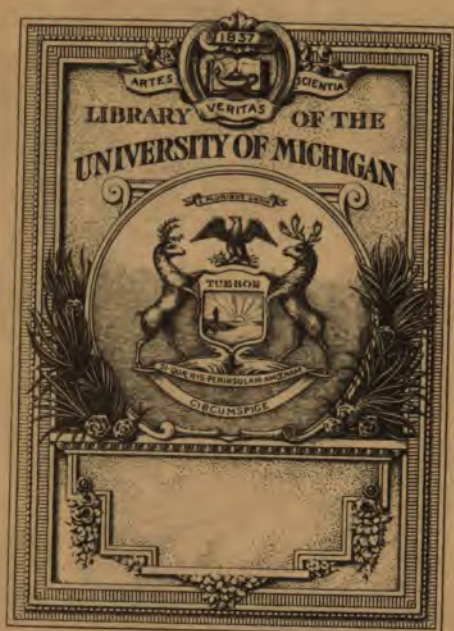
# Keys to Shakespeare's Treasure House

A Series of Questions  
Covering  
Certain of the  
Bard's Plays

Designed to Aid  
Students and to  
Point a Way for the  
Doubtful Reader

## Twelfth Night

By  
Mrs. Charles Tidwell Phelan  
Dallas, Texas

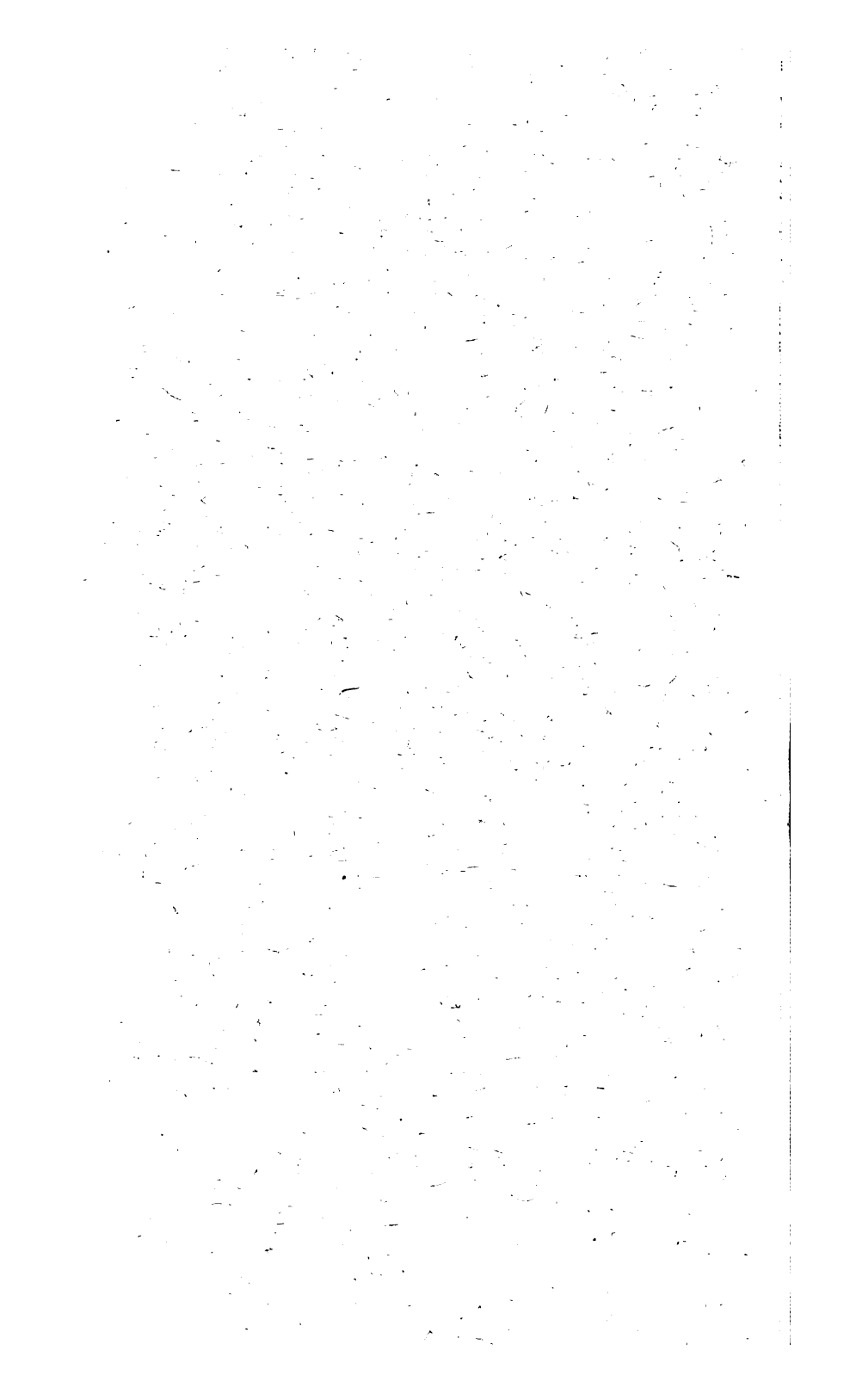


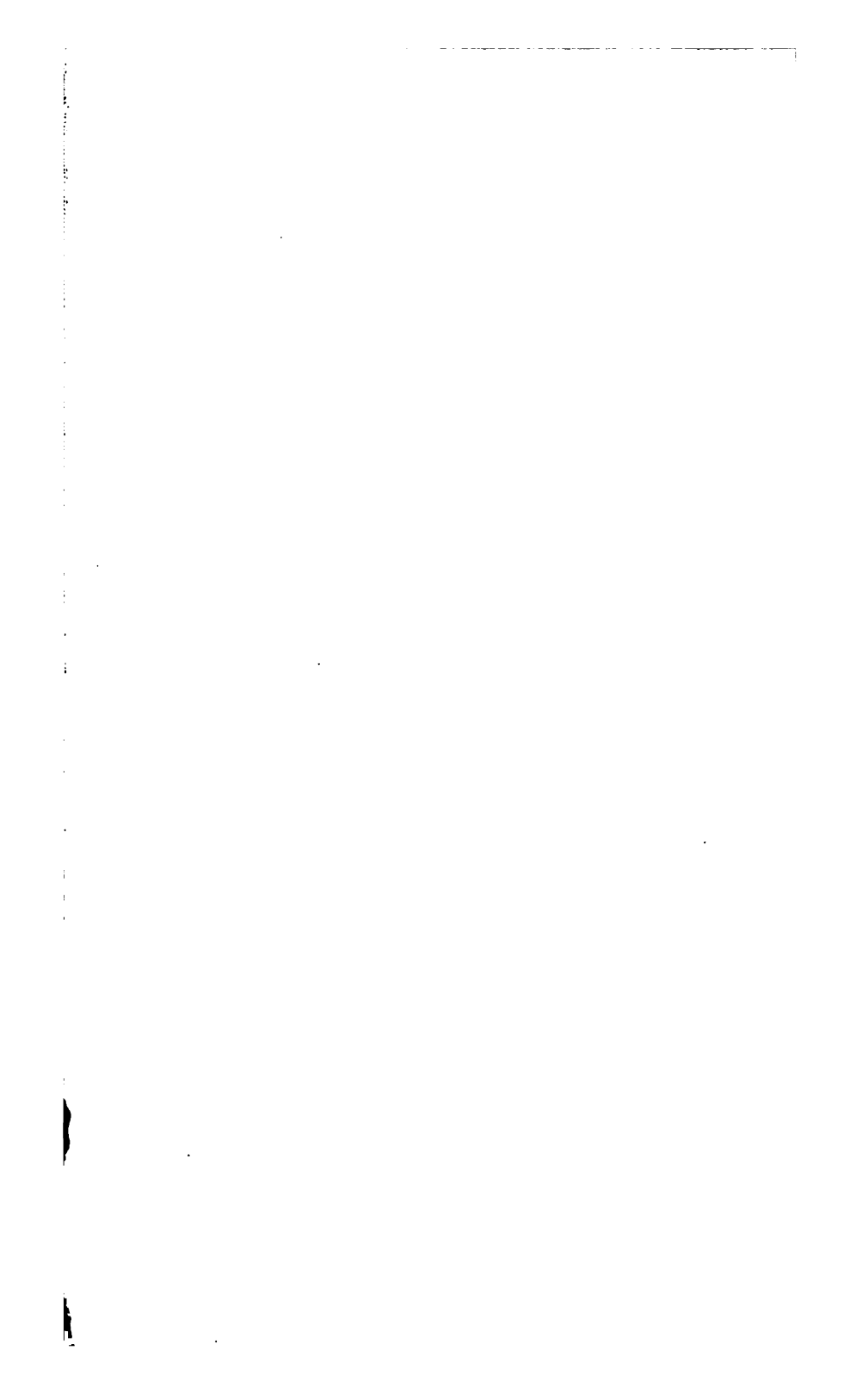
822.8

5530

P54

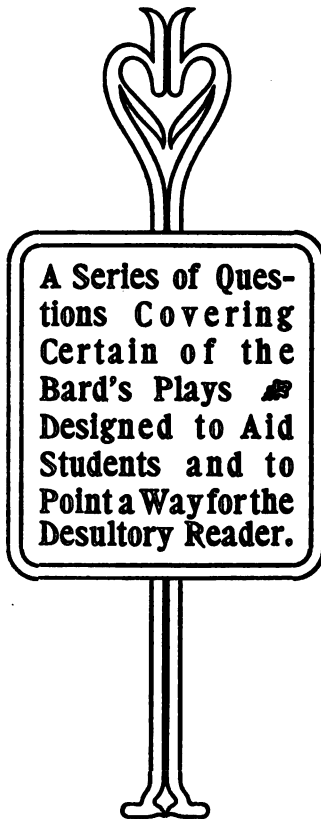
V.3







# Keys to Shakespeare's Treasure House



769

By  
Mrs. Charles Tidwell Phelan  
Dallas, Texas



**COPYRIGHT, JUNE, 1906**

**BY**

**MRS. CHARLES TIDWELL EHELAN**

---



## Explanatory



At the first blush, so pretentious a title as the one chosen for the following series of questions may appear to mean no more than rashness and gross presumption on the part of the compiler, that all the intellectual wealth of Shakespeare lies under lock and key, and that she alone has the means of throwing open the doors to the world. But it will be noticed that "Keys"—the plural—is used, and this is the compiler's salvation.

For thereby is implied any number of locked doors and any number of keys, and refuge may always be taken behind the indisputable fact, that all the keys have never been gathered into one hand. His genius so measured the expanse and plumbed the depths of all humanity, that nothing less than the entire world of mankind can respond to his infinitely various touches; but it is possible to take advantage of the labors of those who have devoted years of study to these dramas, and by the method adopted, gain a wider knowledge and a quickened appreciation of the work for ourselves. Hence, this series.

The object is to search for the impulse behind the thought; or, in other words, to penetrate as far as possible toward the spring that controls the engine. To do this means to study everything in the drama, in its relation to every other thing. In Shakespeare there are no non-essentials. The following questions aim at the heart of the drama; they are given, not merely to outline the skeleton of the play, but to invest the skeleton with muscle, life and soul.

Discovering the importance of things in their given place is like studying finality—once the habit fastens itself to you, there is no getting away from it. Why leave for another to do that which you can do yourself? Men do not succeed one another; each has his own place in life, and ought to fill it.

If the student is directed into paths hitherto hidden from him, or overlooked; if the general reader obtains a wider comprehension of the master mind, and is inspired to a real appreciation of what it gave to the world, the purpose of this work is to some

extent accomplished. All the keys are by no means here, "since"—to quote from the lines on his monument at Stratford—

"\* \* \* \* \* all that he hath writ

Leaves living art but page to serve his wit."

Shakespeare's conception of comedy is to raise the story to its highest power, and we have not a greater evidence of this, in all his writings, than in "Twelfth Night."

"Twelfth Night" is replete in contrasts, splendid in dramatic perspective, and luxurious in abandon. It is one of Shakespeare's most delightful comedies, full of mirth and gladness, with just enough of the serious to make it a bit of real life. One cannot study "Twelfth Night" without feeling a broader sympathy for the mistakes of his fellow man, and learning the beautiful lesson of laughing with, rather than at.

In this harmonious blending of many stories into one, we have a federation of situations that holds the fancy captive, and makes us say with Sebastian:

"Let fancy still my sense in Lethe steep;

If it be thus to dream, still let me sleep!"

In "Twelfth Night," as in every-day life, the tragic is very near to the comic. And just here is a touch of Shakespeare's universality—for while we are at the highest point of laughter; we hear the sigh and feel the heart-throb of Viola when she says:

"She never told her love,

But let concealment, like a worm i' the bud,  
Feed on her damask cheek."

This, however, is but a minor chord in the music, and the play as a whole is "like the sweet sound that breathes upon a bank of violets, stealing and giving odour."

## **Mrs. Charles Tidwell Phelan**

Organizer and Leader of the Dallas Shakespeare Followers;  
Chairman Department of Literature of the Dallas Woman's Forum;  
Third Vice-President Dallas Federation of Woman's Clubs, and Director of the Dallas History Club.

## **"Twelfth Night"**

### **ACT I.—SCENES 1, 2, 3.**

#### **Literary Structure.**

1. From what literature does the literary evolution, of which Shakespeare is a part, take its origin?
2. What, in its ultimate origin, was comprehended in the spirit of comedy?
3. Give a definition of satire, and tell how comedy grows into satire.
4. What has the romantic drama done for literature?
5. What is Shakespeare's conception of comedy?
6. How does plot in romantic drama differ from classical plot?
7. Define the "main plot in Twelfth Night."
8. In Twelfth Night, we have a triangular duel of love in the main plot, and a triplet of follies in the under-plot; they are identical in form, but different in matter; find the triangle, and the triplet, and define the difference.
9. What is the Poet's object in this play?
10. What are the essential qualities of this play?
11. How does Twelfth Night rank with Shakespeare's other comedies?
12. What is the spirit of the play?
13. What is the philosophy of the play?
14. What is the secret charm of the play?
15. What kind of a scene is Scene 1?
16. What kind of a comedy is Twelfth Night?
17. What shadow in Twelfth Night dims the sunshine of the play? Is a like shadow in all of Shakespeare's comedies?
18. What do the first three scenes reveal of Viola's nature?
19. Analyze her intentions; how do her words forecast the future? What subtle touch in dramatic art in Scene 2?
20. What do you learn of the Captain in Scene 2? Sum up his traits.
21. In Scene 3, find the wit, humor and bombast, and assign each to the proper character.
22. What kind of a person is Sir Toby? Sir Andrew?
23. What in the lesson gave you the cue to character delineation?
24. Analyze "Sweet Sound".

25. What plays upon words in the lesson?
26. What figures of speech in the lesson?
27. What apposition in words?
28. What law phrase?
29. What customs alluded to?
30. What puns in the lesson?
31. What amusements alluded to?

#### ACT I.—SCENES 4 AND 5.

1. What are the psychic conditions of Scenes 4 and 5?
2. In the first eight lines of Scene 4, what is revealed of the future action of the drama?
3. Which trait of the Duke shows strongest in Scene 4?
4. Comment on the clown's ten lines, beginning "Two faults."
5. What proverbs do you find in Scene 5?
6. Wherein does the clown prove himself a philosopher?
7. What is the function of the words, "O, you are sick with self-love"?
8. Define Zanies.
9. What euphemism in the lesson? Define euphemism.
10. Wherein does Olivia show wit?
11. Why did Olivia consent to see Viola?
12. What contradiction do we find in Viola's character?
13. Analyze Malvolio's description of Viola.
14. Why the words, "Are you a comedian?"
15. What is Viola's premise in Scene 5?
16. What metaphor in Scene 5 is turned into irony?
17. What allusion in Scene 5?
18. What in Scene 5 is a reminder that Viola is in disguise?
19. Find the repartee in Scene 5.
20. Show the evolution in Scene 5, and tell whether the scene is weak or strong, and why?
21. Wherein consists Viola's success as ambassador?
22. What is meant by "Excellently done, if God did all"?
23. Why Viola's ability to plead so earnestly?
24. Define "unless the master were the man."
25. Analyze the last twelve lines of Scene 5.

#### Literary Structure.

1. Tell of Shakespeare's use of contrast.
2. What example have we of it in to-day's lesson?
3. The bringing together of such material is easy—so wherein does Shakespeare's genius lie?
4. Give the natural evolution of Shakespeare's dialogue, and give examples from to-day's lesson.

### ACT II.—SCENE 1, 2, 3.

1. Determine whether abandon of which Belch, Maria, and Aguecheek, are types is natural or imitative.
2. How does Malvolio's unnatural antagonism to abandon affect the play?
3. Give environment of Scene 1.
4. How does Shakespeare observe the social proprieties in Act II., Scene 2?
5. Define "bad entertainment."
6. Define "If you will not murder me for my love."
7. Define "manners of my mother."
8. Give environment and environing action of Scene 2.
9. What is your view of "How easy it is for the proper false," etc., etc.?
10. Where in Shakespeare do we find the parallel to "Alas, our frailty is the cause"?
11. What apostrophe in Scene 2? Define apostrophe.
12. How many and what songs are alluded to in Act II, Scene 3?
13. Ascertain how many of these songs are obtainable at present, and where they may be obtained?
14. Give the peculiarities of "a catch."
15. Why so much music in Twelfth Night?
16. How has Sir Andrew developed under Sir Toby?
17. Define "impetuous gratuity."
18. Find and define the peculiar words in Act II., Scene 1, 2, 3.
19. What allusions in the lesson?
20. Define "Thou knave."
21. What name in our lesson was given to China by the early travelers? (Read up on same in any encyclopaedia.)
22. Give Malvolio's characteristics.
23. How does the clown offend the delicacy of Malvolio?
24. What contempt in the lesson shown by one character for another?
25. In what other plays has Shakespeare made use of obscure missives?
26. What play upon words in the lesson?
27. What is Malvolio's besetting sin?
28. Find the mirth in lesson.
29. Work out any situation you may see in lesson.

### ACT II.—SCENES 4, 5.

#### Literary Structure.

1. In what does Shakespeare's educating power consist?

2. What is meant by Shakespeare's "universality"?
3. It is the concession of some that Shakespeare's writings are autobiographical; where in today's lesson have we an assurance of it?
4. Shakespeare knew "little Latin and less Greek," and yet he is considered the best educated man that ever lived. Explain this contradiction.
5. Find difference between true education and mere learning.
6. What is DeQuincy's definition of a great scholar?

#### Text Questions.

1. Discussion. The Influence of Music. The Club.
2. What do you learn of Viola's condition at beginning of Scene 4?
3. The notes say that Shakespeare unconsciously speaks of himself in the words, "Thou dost speak masterly." Comment on same.
4. What hidden meanings do you find in Viola's part of the scene with the Duke?
5. If, as some think, Scene 4 of Act II., is one of the best scenes in the play, in what does it consist?
6. What is contained in the word "perfection"?
7. What philosophical truth in Scene 4 that teaches the strongest possible moral lesson? And what moral do you deduce from it?
8. What reason have you to feel that Shakespeare loved his Fools?
9. What in Scene 4, makes us want to snatch Viola to our heart and hold her there?
10. If such be your emotion, to what do you attribute it? If you have no such feeling, what do you feel concerning her?
11. How does the Duke contradict himself and confirm the Fool's opinion of him?
12. What importance does Shakespeare, in several of his plays, attach to the liver? (b) Do you agree with him?
13. Where has Shakespeare shown us the quintessence of delicacy?
14. Why do you think Shakespeare has shown us so much delicacy, philosophy, psychology, morality, puritanism, love, friendship, comradeship, fidelity, modesty, chasteness, fraternity, etc., in this ludicrous combination of follies.
15. Where, in the lesson, do we find the function of the words in Act I, Scene 5, "O, you are sick of self love?"

16. Where and how does Sir Andrew show that Sir Toby is his mirror?
17. What of his Vocabulary?
18. What kind of man is he? How do you see him?
19. What hint have you of Malvollo's character?
20. What famous line in this lesson?
21. What psychic phenomenon in this lesson?
22. What is done under the law of suggestion?
23. Does this come under the head of hypnotism?
24. What conception of human nature has the poet invested Maria with? (b) Why has he given this insight to a serving woman rather than to one of high estate?
25. Find figures of speech in lesson.
26. Find plays upon words.
27. Find abstruse words in lesson.

#### ACT III.—SCENES 1, 2, 3.

1. Do you think the clown has grown wiser? If so, why has Shakespeare made him do so?
2. Where in the lesson do you find a parallel to "A still tongue maketh a wise head?"
3. What hidden meanings do you find in Viola's conversation with the Clown?
4. Where and how does Scene 1, Act III, reflect the style of conversation of the time?
5. What do we learn of Sir Andrew's method of acquiring knowledge?
6. What growth of plot is shown in Act III, Scene 1?
7. Which predominates in Olivia, passion or pride?
8. Why may Viola and Olivia be called the serious characters of the play?
9. Where in Scene 1, Act III, are we given an example of Shakespeare's law of proportion or balance?
10. Find the difference between the 1st and 2nd scenes of Act III. Why the difference?
11. In what respect is Twelfth Night said to resemble Macbeth?
12. Define "You have sailed into the north of my lady's opinion."
13. There is one class of men to which Shakespeare ever shows an aversion. Find the class in our lesson.
14. For what does Scene 2 prepare us?
15. What new characteristic has developed in Sir Andrew?
16. What of the Brownists? Ascertain something of interest concerning the Founder of the Sect.
17. Describe "the bed of Ware."



18. Show the development of Sir Toby in to-day's lesson.
19. Where has Maria been in the interim between her exit and entrance, and what has she been doing?
20. What attribute shows strongest in Scene 3?
21. What kind of a scene is Scene 3?
22. What is meant by dramatic perspective?
23. What demanded dramatic perspective?
24. What does Scene 3, Act III, foreshadow?
25. For what other reason than those just given has Scene 3 been given us?
26. Suggest anything that you think will add to our study of Twelfth Night.

### ACT III.—SCENE 4.

1. Why the words "Where is Malvollo? He is sad and civil?"
2. Give stage setting for Scene 4, Act III.
3. Give central thought in Scene 4.
4. Give sequence of events in Scene 4, and tell what led to them, and to what they led.
5. What dramatic law and principles, according to Malvollo, has Shakespeare wrought out in Scene 4?
6. Which of the characters in Twelfth Night are entirely of Shakespeare's creation?
7. What has he added to the other characters?
8. What saying do the words "If this were played upon a stage now, I could condemn it as an improbable fiction" bring to your mind?
9. Define "His very genius hath taken the infection of device."
10. What legal phrase in lesson?
11. What have we of the abnormal in Scene 4?
12. Does it savor of depravity?
13. What link does Sir Andrew's entrance forge in the chain of events?
14. There are four distinct stories in Scene 4, complete in themselves, and there are several plots or schemes, find each of them.
15. What is the strongest dramatic situation in Scene 4?
16. What is the most mirth provoking incident?
17. Who is the butt of the mirth in Scene 4?
18. Why does Sir Toby misuse so many words in Scene 4? Does he do it accidentally or knowingly? Find these words.
19. What opprobrious name has been given to Sir Toby that fits him like "a cheveril glove?"

20. Why is it possible for Olivia to make love to Viola without violating any propriety?
21. What is Sir Toby's mission in Scene 4, and how does he fulfill it?
22. What is there of suspense in Scene 4?
23. What new element enters into the play in Scene 4?
24. What purpose has this element in the play?
25. Compare and contrast the attitude Viola and Sir Andrew assume toward the duel.
26. The motifs of the play are engendered in Scene 4. What are they?
27. What pathetic situation in Scene 4?
28. What complications in Scene 4?
29. What small trait has shown up in Sir Andrew?
30. What unbecoming trait do we see in Antonio that is, unfortunately, a very true picture?
31. At the end of Act III., what point of the play are we coming to?
32. Roll call, memorize quotation in lesson.

#### ACT IV.

1. What are the conditions of the play at opening of Act IV.?
2. Why was the clown called a Greek?
3. Define "fourteen years purchase."
4. What is the difference between Sir Andrew "having an action of battery" against Sebastian in Twelfth Night, and the brawl between Capulet and Montague Servants in "Romeo and Juliet"?
5. Do you find any new elements in Act IV?
6. What new hope has Olivia and how is it awakened?
7. Why is Scene 1, Act IV, given outside Olivia's house?
8. The plot still converges to a denouement in Scene 2, Act IV. Illustrate the growth.
9. Find peculiar words in Act IV.
10. What wisdom does Clown utter in Act IV.?
11. How is the Clown's individuality preserved throughout Act IV.?
12. Find something concerning the heresiarch, Jerome of Prague.
13. Give doctrine of Metempsychosis.
14. Give several interpretations of "I am for all waters."
15. What unnecessary precaution taken by the Clown in Act IV.? Give reason for this.
16. What turning point Act IV., that shows difference between

- the construction of a comedy and a tragedy? Find its antithesis in *Macbeth*.
17. What distinction is given the Clown in Act IV.? Bear in mind these questions are purely original and may not at all appeal to you as they do to me. Don't forget you are you.
  18. Why the song, "I am going, sir"?
  19. We have an example in the lesson of Shakespeare's genius in the use of a very few words to express a great deal. Find it. How does this add to his worth as a teacher?
  20. What do you think of Olivia's proposition to Sebastian?

### ACT V.

1. Find the climax or highest point in *Twelfth Night*, and trace its decline to the final resolution.
2. Find a few of the aesthetic principles in *Twelfth Night*.
3. Give the ethics of the play.
4. What is the strongest part of *Twelfth Night*?
5. How is the weakest part of a play made to serve the strongest?
6. (a) Where in *Twelfth Night* do you find the greatest contrast? (b) The best dialogue? (c) The strongest perspective? (d) The finest diction? (e) The greatest mirth? (f) The soundest philosophy? (g) The character showing the most error? (h) The greater love? (i) The strongest sense of humor? (j) The strongest sarcasm?
7. What is the nature of Act V.?
8. Analyze "To think me as well a sister as a wife."
9. Analyze "And in such forms which here were pre-supposed upon thee in the letter."
10. What lines in Act V. define the spirit of *Twelfth Night*?
11. What is the motive or purpose in the Duke's last speech?
12. What is the office of the Clown's Epilogue Song?
13. Where, in the song, do you find an illustration of Shakespeare's allegiance to universality?
14. How long a time does the action of this play occupy?
15. When have Maria and Sir Toby found time to be married?
16. Do you think Maria was anxious to marry Sir Toby?
17. How many lines in *Twelfth Night*?
18. Analyze the Duke's feelings when he realizes that Olivia loves Cesario?
19. What have you enjoyed most in *Twelfth Night*?

